

## The Gender Descriptive Attitude toward Power Translation: A Case Study of the Conference of the Birds (Manteq at-Tair) in Attar Neishapouri's Work (Any theories movement the line of a new intellectual jump)

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### ABSTRACT

*The purpose of this study was to investigate the effect of interest-based the gender descriptive attitude toward power translation and Sufism work like the Conference of the Birds, is so complicated understand Sufism poem, even for the readers of the source language, then, the research has found that this is a snapshot of the blame of war revolve around gender and power. Stress is also laid on the fact that the aspects of by examining the target text (TT) translation strategy in the target-oriented theory which regard the TT as an independent text with descriptive attitude and study the TT in target culture's context. In addition, gender used as a lens for the micro-analysis of individual translations focuses on the minute details of language that may reflect or conceal gendered aspects of language use and the struggle over meaning that takes place in translation is always informed by gender. In the broadest sense, the choice of a source text and the use to which the subsequent target texts, as guidance, when there is seen different ST and TT equivalents. The present study aimed to employ this theory to analyze Attar's in the Persian Literature are discussed were provided in detail. The results of the study showed that there is a significant relationship between the translations of literary texts and gender of target culture.*

**Keywords:** *Gender in Translation, the Conference of the Birds, Power Translation, Sufism, Translation Studies.*

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## Introduction

The Conference of the Birds is a poem about Sufism and complicated to define definitely. The celebrated Sufi poem, also known as Conference of the Birds, toward the second half of the twentieth- century A.D. Persian poet Farid ud-Din Attar, is a tale of a journey of a group of thirty birds to the summit of the world mountain, Oaf. The Mantiq al-Tayr, variously translated as the "Conference", "Speech", "Language", "Discourse" or "Parliament" of the birds as told in the original manuscript, describes how the birds assembled and decided that they needed a king. Stress is also laid on the fact that B. Forouzanfar (2010) alludes "the Sufis usually sang, it helped to disseminate the Sufi's fine concepts through the songs Sonnet, Lyric Poems and Ode, but it also caused to distortion of them by some opportunists". Though The Conference of the Birds is about the search for an idea, spiritual king, and at one point in the poem he specifically says it is best to have nothing to do with them. Furthermore, B. Forouzanfar (2010) states the "the great reputation of Rumi is another reason which made Attar not to be renowned sufficiently" (p. 8). In the Conference of the Birds Attar seems about to the doctrine is elusive, only to step back at the last moment and maintain a final distinction between God and His creatures,

since then translating of this work such a great and complicated issue. Holistic pre-understanding guides this textual analysis.

*"The ocean can be yours; why should you stop  
Beguiled by dreams of evanescent dew?  
The secrets of the sun are yours, but you  
Content yourself with motes trapped in beams."  
— Farid ud-Din Attar, The Conference of the  
Birds*

*Tags: inspirational*

And in the context of the poem, it perhaps alludes to the talked about power and of poverty. Attaining union with the divinity might require too great loss of self. To analyze the translation of this study, approaches that recognize more than two genders as well as discursive identity politics and queer genders explored the power in translation, where power differentials are also involved. These aspects by examining the target text (TT) intended to be preserved to translate the target culture's context, strictly speaking, that finds "being in its ground".



## II. Literature Review

### A. Gender in Revolution: Reflections on the Revolution in Gender and Translation

Flotow (1997) states that "The perspective of gender allows researchers to re-evaluate historical texts, their translations, authors, translators, socio-political contexts and influences or effects" (p.130). In addition, gender used as a lens for the micro-analysis of individual translations focuses on the minute details of language that may reflect or conceal gendered aspects of language use. Translations can be extremely challenging by such discursive manifestations of gender, and micro-analytic studies provides clues about the literary climate of the translating culture, offering valuable re-readings of "key" writers, exploring the connections between a writer and their translators, and positioning writers, translators and researchers in a triangular struggle over the power to interpret and assign meaning (As cited by Doorslaer, L. and Gambier, Y., 2010, p. 131).

The struggle over meaning that takes place in translation is always informed by gender. This is sometimes even more pronounced when translation occurs between developing countries and the West, where power

differentials and colonial histories are also involved. Work incorporating gender in this domain has addressed the "imperialist" attitudes of Western feminisms which apply their categories and judgments in translating the texts of writers from developing countries (Spivak, 1992, pp. 177-200).

In confusing the gender of the author with the ascribed gender of the text, Franklin translates "the creative role of the author into the passive role of the text, rendering the author relatively powerless in relation to the translation." (pp. 114-113)

Chamberlain (2015) assesses "For, while writing and translating may share the same figure of gender division and power, - a concern with the rights of authorship or authority- translating does not share the redemptive myth of nobility or triumph we associate with writing"(p. 466). Nietzsche asserts that, "translation was a form of conquest".

*People develop their linguistic competence in use, and along with the*

*Linguistic system or systems, they learn how to put the system(s) to work*

*In social situations. What they develop, then, is not simply linguistic*



*Competence but also a wider communicative competence. [... N] either*

*Language nor the social world comes ready-made, and neither language nor*

*The social world is static. [...] They are both maintained – and maintained*

*Mutually–in day-to-day activity. And they change–mutually–as well. (Leonardi & Federici, 2013, p. 16)*

Gender and translation is a very active, increasingly diverse field. Gender is without doubt a cultural construction, but first of all it is conveyed (marked) through language. Since the 1980s, definitions of the translation process have insisted on the linguistic and cultural passage from one linguistic and cultural context (source text) to another (target text), underlining how a translator manipulates and re-writes a text in order to make it available in another language reading public. This opened the way to the fruitful encounter between feminism and translation, adding a broader perspective on language, sex and power relations. (p. 18)

The general aim of gender focused work has been to explore the importance of 'gender' as an analytical category where social phenomena

are concerned, demonstrating that the term man cannot, and does not, in fact, include woman, confirming the inherently sociopolitical connections between gender and language, and revealing how language reflects power relations between the sexes (Baker, 2009, p.122).

When gender serves as a lens for the micro-analysis of individual translations, the focus is on the minute details of language that (may) reflect the gendered aspects of a text, or seek to conceal them (often in the case of homosexual writings). Translations can be shown to be sensitive to such manifestations of gender, exaggerate them or ignore and obscure them. Often, the translation effects discerned through such analyses provide clues about the cultural and political, literary climate of the translating culture, or can be understood as a facet of this climate. (P. 124)

Simon's new logic of exchange forecasts that the role of translation is that of recognizing and punctuating differences. Within this framework, there is little room for textual fluency and invisibility, since translation is an activity that according to her, at once elicits and confuses the link between self and community, recognition and estrangement. Gender in Translation is a work which tries to



put together the several inequalities which postmodernism, post-colonialism and post-structural thought have uncovered. It attempts to incorporate fin to the project of second wave feminism a translation practice, which abides to post-modern aesthetics while resisting to political, cultural and gender domination. (Quoted in Simon, 1996, pp. 508-509)

Simon (1996) illustrates that " After all, the globalization of culture means that we all live in 'translated' worlds (p.135).

According to Munday (2001), "throughout history, written and spoken translation played a crucial role in anti human communication." (p.5)

Jacques (2017) states "The gender issue has not always deserved attention as it does in recent years; it has even become a central issue in the literature of development: most current development projects try or claim to be gender centered". (p.2)

## **B. Translation**

Derrida (1985) remarks that "Translation is written; that is, it is not translation only in the sense of transcription. It is a productive writing called forth by the original text" (p. 153).

According to Munday (2008, p. 5) translation

refers to "the general subject field, the product (the text that has been translated) or the process (the act of producing the translation, otherwise known as translating)".

Michael Cronin's (2006, p. 1) argues "translation as a crucial agent not only for the evolution of culture, but also for the formation, maintenance, and transformation of local identities in an increasingly "borderless world," as inspired by advances in transportation, technology, and communication".

Do we really know how we translate or what we translate? (...) Are we to accept 'naked ideas' as the means of crossing from one language to another? (...) Translators know they cross over, but do not know by what sort of bridge. They often re-cross by a different bridge to check up again. Sometimes they fall over the parapet into limbo (Firth, 1957, p. 197).

According to Wiersema and House (2010), "people as well as translators need to come to terms with the fact words adopted from the target language can be enlightening to the reader as they genuinely mirror other cultures and their traditions" (p. 8).



For translation is a "carrying across"—*translatus, transfero*—a transfer that means we leave something of ourselves behind as we make the border crossing, yet find a new dimension of ourselves on the other side. Hence, just as we create the texts that create us, we ourselves are translated into the processes of translating texts. (Boer and Elliott, 2012, p. 1)

Translation is considered as an essential factor in the development of different societies all over the world. The concept of translation, however, is not just the mechanical act of transferring meaning from one language into another, rather as Benjamin (1989/2000, p. 82) asserts, it is the act of "re-creation." (As cited by Rabeie and Shafiee-Sabet, 2011, p. 144)

Spivak's (2009) work continually marks the "confidence in accessibility" in the house of "official feminism" insisting on the lesson of the impossibility of translation in the general sense, but a need for translation as literacy through an intense labor that demands a recognition not just of the "complexity of postcolonial space [but] especially woman space" (pp. 22-23).

Vázquez (2011) assess that "Translation designates the permeability, the movement at

the borders of a given language, a given system of meaning and more generally, of a given epistemic territory. This essay reveals two divergent processes" (27). The first, translation as erasure, speaks of the colonialist of translation; that is, the way in which translation performs a border-keeping role and expands the epistemic territory of modernity. The second, the translation as plurality, speaks of the configuration of dialogues and the thinking of the borders that challenges the modern/colonial system of oppression.

### **C. Power and Translating Gender**

Simon (1996) states "After all, the globalization of culture means that we all live in 'translated' worlds." (p.135)

Lazar (2005, p.3) "The fact that 'gender is an Omni-relevant category in most social practices' lies at the very core of both feminist linguistics and feminist translation studies".

Notions such as power and ideology are inextricably linked to the critical study of language and translation. Language is a political act of mediation and communication which either perpetuates or challenges existing power structures within wider social and cultural contexts- and the same can be said of translation. (As cited in Castro, 2013, p.5)



In its narrower sense, as defined by Kate Sturge in her entry in the Routledge Encyclopedia of Translation Studies (2009), cultural translation is used to refer to literary translation that conveys cultural difference, tries to express extensive cultural background, or intends to represent another culture through translation. This usage also encompasses an ideological perspective involved in the discussions over the right strategy to render the cultural difference of a text (Sturge, 2009, p. 67 cf. Pokorn&Koskinen, 2013, p.10). In its broader sense, cultural translation is an intricate concept as it has been used in different senses in different contexts.

Maya Angelou's (1969) thought-provoking memoir, *I Know Why the Caged Bird Sings* opened the doors to the readers to enter into her private world and gave them an insight into the failures and triumphs of her life. In her novel *I Know Why the Caged Bird Sings* writer Maya Angelou lined up the images of despair, pain, loneliness and the perpetual sufferings of her life in particular and her race in general as the members of the black community. (As cited by Sasidher, 2002, p.2)

Translation wields enormous power in constructing representations of foreign cultures. The selection of foreign texts and the

development of translation strategies can establish peculiarly domestic canons for foreign literatures, canons that conform to domestic aesthetic values and therefore reveal exclusion and admissions, centers and peripheries that deviate from those current in the foreign language (Venuti, 1998, p. 67). Fawcett (1995) holds that "the first expression of power in translation is, as has long been recognized, making the decision whether to translate something or not and, if so, how much to pay for it" (p. 181).

Fawcett (1995) states that the main actors and victims of power play are not just translators. "Power in translation is not always exercised against the reader. It can also be directed against the original text or an author or translator."

Kalonaityte and Stafsuud (2005) states "Power is not spread from one single source or position, but rather circulates and is closely linked to the distribution of knowledge and truth effects" (p. 5).

In developing the suggestion of power, Gentzler explains in the following why the exploration of power is becoming so important in translation studies:



It is becoming increasingly important to explore the specific situation in which institutions of power have had an impact on translation activity and the resulting impact that translations have had on the development of culture. (Gentzler (2002, p. 197)

With a focus on power one actually starts to recognize the power translators often are given, or take themselves to have, to adapt the texts they are translating for specific purposes:

Translation is not simply an act of faithful reproduction, but, rather, a deliberate and conscious act of selection, assemblage, structuring, and fabrication and even, in some cases, of falsification, refusal of information, counterfeiting, and the creation of secret codes. Tymoczko / Gentzler (2002, p. xxi)

However, power is not only related to oppression or empowerment; power is always present. Thus, power is a multilayered term that is:

Intimately related to knowledge, information, and especially to the manner in which that information is conveyed and the way of articulating a wide range of discursive elements in the TT [target text] which behave according to extremely subtle strategies. (Álvarez/Vidal 1996b, p.6 cf. Fischer& Jensen,

2012, p.11)

### **III. Methodology**

#### **A. Corpus**

The corpus of the present study applies a gender descriptive approach of a qualitative and purposive research is to describe the quality of something in some informative way. In other words, Williams and Chesterman (2002, p. 64) assess "qualitative research can amount to assumptions about what is possible, what can happen, or what can happen at least sometimes; it does not allow conclusions about what is probable, general or universal.

This study is based on the theories and frameworks of researchers who already worked on literary translation and the development of translating gender, then, to analyze the impact of gender (relations) in the process and product of translation of power from English (ST) into Persian (TT) in the Conference of the Birds. The aim of this research is to provide academic and comprehensive viewpoints about translation of gender, and there is a sense that perhaps, at least, concerned with power translation. It was strived to maintain the original format of the poem, so one Sample Table was used for a part of the poem including several related couplets. It was





attempted to analyze The Conference of the Birds within the target culture comparatively with its target text (TT) translations. The Persian poem's significance, especially the Sufism poem, is not negotiable but he was arrogant of Victorian English and considered it peripheral and Bassnet & Trivedi (1999, p.130) believed that "Persians of artistic incompetence and suggested that their poetry became art only when translated into English". In this respect, this defines as "a verbal object made of irreplaceable and immovable characters". The significance of translation as a source of renewal for a literature, translation as a meticulous way of reading, and the essential role played by translation in literary history. Translating a poem is compared to taking a seed and planting it in new soils: what will grow will be another version of the plant, perhaps with different coloring and an altered scent; not the same, although springing from a seed produced by the original plant. The researcher believes selected samples out of the mentioned corpus of the study are of importance from the point of view of gender relation and revealed applied power in the process of translation. This study deals with the analysis of original texts is read and compared with its translation.

## **B. Analytical Method**

### **3.2.1. Sufism**

The Sufi tradition is too expensive and complicated to define definitely. Iran as a great center of the Sufisim have a vital role in the emergence and evolution of this tradition, as William C. Chittick (2000, p.ix) argued "Sufi authors play a more central role in Persian than they do in Arabic, if only because many of the greatest Persian poets were steeped in Sufi learning. It is sufficient to mention Sana'i, Nizami, Attar, Rumi, Sa'di, and Hafiz—arguably the six greatest poets in one of the world's greatest poetical traditions."

### **3.2.2. Attar Neishapuri**

Abu Hamid bin Abu Baker Ibrahim, much better known by his pen-names Farid ud-Din and Attar (the pharmacist), Attar gained his name from the word "Attar" which means the essence of roses, or a perfume seller. The word also means a druggist or chemist (Tabuli 2011, pp.138-139). Davis and Darbandi cited 1120 as his possible birth date; of course, they commented that sources indicate also a date between 1120 and 1157 (Davis and Darbandi 1984, p. 9). It seems that he was not well known as a poet in his own lifetime. He was a Persian and Muslim poet, Sufi, theoretician of

mysticism, and hagiographer. Comparatively few details are known for certain about his life. Information about Attar's life is rare.

### 3.3.3. The Conference of the Birds

The Conference of the Birds is the most dramatic expression in all of Persian mystical literature of the spiritual journey. It is the allegorical poem by Farid al-Din Attar, which recounts the initiatory voyage of a group of birds through seven valleys to the palace of the mythical king-bird Simorgh, symbol of the Divine, enthroned at top of the cosmic mountain Oaf (Abdulla 2003, p.145).

## IV. Data Analysis and Discussion

Attar starts the poem with presentation of the main characters of the story, especially; hoopoe ((هدد), finch ((موسیچه), parrot ((طوطی), partridge ((کبک), falcon ((شاهباز), francolin ((دراج), nightingale ((عندلیب), pea-cock ((طاووس), Cock ((تندرو), pigeon ((قمری), turtle-dove ((فاخته), hawk ((باز), goldfinch ((زرین مرغ):

### Sample 1:

The birds are listening attentively to the Hoopoe bird, which can be recognized by his crown of feathers just to the right of the center. The birds propose to seek the legendary bird Simorgh. Little is known about Simorgh but

there have been signs:

*It was in China late one moonless night*

*The Simorgh first appeared to mortal sight*

*He let a feather float down through the air.*

*And rumors' of its fame spread everywhere.*

### Discussion of the Sample 1:

The birds choose the hoopoe bird as their leader. The hoopoe encourages his fearful companions, restrains the reckless, chides the self-satisfied, deflates the pompous, and comforts those possessed by too great a love of the world. He illustrates his exhortations with parables about the search for God (Picton, 2013, p.2). Attar's tone shifts from the exalted to the sarcastic, from the witty to the indignant; perhaps because he is translating from an intervening language.

### Sample 2:

*My hope is this, that now and then*

*My king will visit me in this dark den-*

*The dust he treads on is a crown to me.*

*His presence here will be my monarchy.*

*(Davis translation, lines 4189-92, p. 232)*



## **Discussion of the Sample 2:**

Acquiescence is better than insistence. Love of God is to be with Him whenever possible. Yet the story has many other levels of meaning. Attaining union with the divinity might require too great a loss of self. Though ultimately we may dissolve in God as a drop of water in the sea, perhaps now we might just content ourselves with his occasional epiphanies.

### **4.1.1. Edward Fitz-Gerald's attitudes towards Attar's Persian Epics**

Francis Scott Key Fitzgerald (September 24, 1896 – December 21, 1940) known professionally as F. Scott Fitzgerald, was an American novelist and short story writer, whose works illustrate the Jazz Age. While he achieved limited success in his lifetime, he is now widely regarded as one of the greatest American writers of the 20th century. F. Scott Fitzgerald's life is a tragic example of both sides of the American Dream - the joys of young love, wealth and success, and the tragedies associated with excess and failure. Fitzgerald started writing at an early age. His high school newspaper published his detective stories, encouraging him to pursue writing more enthusiastically than academics. He dropped out of Princeton University to join the

army and continued to pursue his obsession, writing magazine articles and even musical lyrics. Fitz-Gerald's translation had no editorial remarks, introduction nor translator's note. Davis and Darbandi's translation has a lengthy introduction. Because all the birds are identified by their species (and each species symbolize a type, e.g., the nightingale is the lover, the finch is the timid, etc.); if some of the related parts to characterizing the birds (human) are eliminated (as Fitz-Gerald have done), it leads to misunderstanding of the poem. Obviously, Edward Fitzgerald regarded the Persian as peripheral languages, it can be implied from his assentation about it, and we have never confronted with such statements about Persian from Davis and Darbandi. He translated the poem which is originally about 4500 lines into 1500 lines in English in 1857. His translation is a striking example of the attitude which regards the law of growing standardization suitable to render of the 'low prestige texts or peripheral' and the law of interference to render of the 'high prestige texts or central'.

Bassnet & Trivedi (1999, p.130) report, "Edward Fitzgerald wrote a letter to Cowell (20 March 1851) and accused Persians of artistic incompetence and suggested that their poetry became art only when translated into

English". Fitzgerald considered himself sufficient of a Persian expert to dismiss the poet Jalaludin Rumi, fourteenth century author of Mathnavi, with a typical insularism: Graves & AliShah, (1967) "I don't speak of Jalal, whom I know so little of, but enough to show me he is no great artist" (p.33).

Table 1: Comparison of ST's and TT's in accordance with the translation of the Conference of the Birds

ST	Davis and Darbandi's Translation (TT1)	Fitz-Gerald's Translation (TT2)
1. مجمعى کردند مرغان جهان انچه بودند آشکار و نهان	1. The world's birds gathered for their conference And said: "Our constitution makes no sense. All nations in the world require a king	1. -
2. جمله گفتند در دور کار نیست خالی هیچ شهر از شهریار	2. "Only a kingdom can be justly run; We need a king and must inquire for one."	- 2.
3. دهد آشفته دل پر انتظار در میان جمع آمد بی قرار حله ای بود از طریقت در برش افسری بود از حقیقت در سرش	3. The hoopoe fluttered forward; on his breast There shone the symbol of the Spirit's Way And on his head Truth's crown, a feathered sprays	3. And first, with Heart so full as from his Eyes Ran weeping, up rose Tajidar the Wise; The mystic Mark upon whose Bosom showed That He alone of all the Birds THE ROAD Had travelled: and the Crown upon his Head
4. نام او سیمرغ سلطان طیور او به ما نزدیک و ما زو دور دور در حریم عزتست آرام او	4. The Simorgh lives, the sovereign whom you seek, And He is always near to us,	4. -

نیست حد هر فانی نام او	though we Live far from His transcendent majesty	
5. صد هزاران پرده دارد بیشتر هم ز نور و هم ز ظلمت پیش در در دو عالم نیست کس را زهره ای کو تواند یافت از وی بهره ای دایما او یافت پادشاه مطلق است در کمال عز خود مستغرق است	5. A hundred thousand veils of dark and light Withdraw His presence from our mortal sight, And in both worlds no being shares the throne That marks the Simorgh's power and His alone He reigns in undisturbed omnipotence Bathed in the light of His magnificence	5. Hinges the World, and round about whose Knees Into one Ocean mingle the Seven Seas; In whose impenetrable Forest- folds Of Light and Dark "Symurgh" his Presence holds; Not to be reached, if to be reached at all
6. روی آن داریم که حیران می رویم در رهش گریان و حیران می- رویم گر نشان یابیم از و کاری بود ورنه بی او زیستن عاری بود	6. The road is long, the sea is deep -- one flies First buffeted by joy and then by sighs; If you desire this quest, give up your soul And make our sovereign's court your only goal.	6. But by a Road the stoutest might appall; Of Travel not of Days or Months, but Years Life-long perhaps: of Dangers, Doubts, and Fears As yet unheard of: Sweat of Blood and Brain Interminable—often all in vain And, if successful, no Return again.
7. جمله ی مرغان شدند آن جایگاه بی قرار از عزت آن پادشاه شوق او در جان ایشان کار کرد	7. The hoopoe finished, and at once the birds Effusively responded to his words. All praised the splendor of their	7. Who then this Travel to Result would bring Needs both a Lion's Heart beneath the Wing,



<p>هر یکی بی صبری بسیار کرد عزم ره کردند و در پیش آمدند عاشق او دشمن خویش آمدند</p>	<p>distant king; All rose impatient to be on the wing; Each would renounce the Self and be the friend Of his companions till the journey's end.</p>	<p>And even more, a Spirit purified Of Worldly Passion, Malice, Lust, and Pride (...): Who to the Spirit's Eye alone revealed, By sacrifice of Wisdom's self- unsealed; Without which none who reach the Place could bear To look upon the Glory dwelling there.'</p>
<p>بلبل شیدا در آمد مست مست 8. وز کمال عشق نه نیست و نه هست معنی در هر هزار آواز دشت زیر هر معنی جهانی راز داشت</p>	<p>8. The nightingale made his excuses first. His pleading notes described the lover's thirst, And through the crowd hushed silence spread as he Descanted on love's scope and mystery.</p>	<p>8. One Night from out the swarming City Gate (...) Alone amid the breathing Fields that lay In solitary Silence leagues away, Beneath a Moon and Stars as bright as Day.</p>
<p>باز معشوقم چو ناپیدا شود 9. بلبل شوریده کم گویا شود زانک رازم در نیابد هر یکی راز بلبل گل بداند بی شکی</p>	<p>9. If she should disappear the nightingale Would lose his reason and his song would fail, And though my grief is one that no bird knows, One being understands my heart the rose.</p>	<p>- 9.</p>
<p>چون نشان یابم ز آب زندگی 10 سلطنت دستم دهد در بندگی</p>	<p>10. Act as a lover and renounce your soul; With love's defiance seek the</p>	<p>10. The Blaze that from my Harim window breaks With fright the Rabble of the</p>

	lover's goal.	Roadside takes; And even of those that at my Portal din, Thousands may knock for one that enters in.
11 . هدهش گفتم ای ز خود گم 11 کرده راه هر که خواهد خانه ای از پادشاه گوی نزدیکی او این زان به است خانه ای از حضرت سلطان به است خانه ی نفس است خلد پر هوس خانه ی دل مقصد صدق است و بس.	11. The hoopoe said: "These thoughts have made you stray Further and further from the proper Way; You think your monarch's palace of more worth Than Him who fashioned it and all the earth The home we seek is in eternity.	- 11.
12 . حضرت حق است دریای عظیم قطره ی خردست جنات النعیم قطره باشد هر که را دریا بود هر چه جز دریا بود سودا بود	12. The Truth we seek is like a shoreless sea, Of which your paradise is but a drop. This ocean can be yours; why should you stop Beguiled by dreams of evanescent dew?	12. Were it, 't was answered, 'only to return To that lost Eden, better far to burn In Self-abasement up thy plumed Pride, And even with lamer feet to creep inside (...) That long for that lost Eden as the true; Fair as it was, still nothing but the shade And Out-court of the Majesty that made.
13 . چو به دریا می توانی دریا راه 13 یافت	13. The secrets of the sun are yours, but you	13. That which I point you toward, and which the King



<p>سوی یک شب نم چرا باید شتافت هر که داند با خورشید راز کی تواند ماند از یک ذره باز هر که کل شد جزو را با او چه کار وانک جان شد عضو را با او چه کار گر تو هستی مرد کلی، کل ببین کل طلب، کل باش، کل شو، کل گزین</p>	<p>Content yourself with motes trapped in its beams. Turn to what truly lives, reject what seems- Which matters more, the body or the soul? Be whole: desire and journey to the Whole.</p>	<p>I tell you of broods over with his Wing, With no deciduous leaf, but with the Rose Of Spiritual Beauty, smells and glows: No plot of Earthly Pleasance, but the whole True Garden of the Universal Soul.'</p>
<p>کبک بس خرم خرامان در 14 رسید سرکش و سرمست از کان در رسید سرخ منقاروشی پوش آمده خون او از دیده در جوش آمده گاه می برید بی تیغی کمر گاه می گنجید پیش تیغ در عشق گوهر آتشی زد در دلم بس بود این اتش خوش حاصلم</p>	<p>14. The pompous partridge was next to speak, Fresh from his store of pearls. His crimson beak And ruddy plumage made a splendid show- A headstrong bird whose small eyes seemed to glow With angry blood. He clucked: "My one desire Is jewels; I pick through quarries for their fire."</p>	<p>14. 'Aye,' said The Partridge, with his Foot and Bill Crimson with raking Rubies from the Hill, And clattering his Spurs 'Wherewith the Ground I stab,' said he, 'for Rubies, that, when found I swallow; which, as soon as swallowed, turn To Sparks which though my beak and eyes do burn.</p>
<p>باز پیش جمع آمد سرفراز 15. کرد از سر معالی پرده باز سینه می کرد از سپه داری خویش لاف می زد از سر کله داری خویش</p>	<p>15. The hawk came forward with his head held high; His boasts of grand connections filled the sky. His talk was stuffed with armies, glory, kings.</p>	<p>- 15.</p>



<p>گفت من از شوق دست شهریار 16 چشم بر بستم ز خلق روزگار چشم از آن بر گرفته ام زیر کلاه تا رسد پایم به دست پادشاه</p>	<p>16. He bragged: "The ecstasy my sovereign brings Has turned my gaze from vulgar company. My eyes are hooded and I cannot see, But I perch proudly on my sovereign's wrist."</p>	<p>16. A certain Shah there was in Days foregone Who had a lovely Slave he doted on? And cherished as the Apple of his Eye, Clad gloriously, fed (...) Who yet, for all this Sunshine, Day by Day Was seen to wither like a Flower away.</p>
<p>من کجا سیمرخ را بینم به 17 خواب چون کنم بیهوده روی او شتاب زقه ای از دست شاهم بس بود در جهان این پایگاهم بس بود چون ندارم ره روی را پایگاه سرفرازی می کنم بر دست شاه من اگر شایسته ی سلطان شوم به که در وادی بی پایان شوم</p>	<p>17. What is this Simorgh? I should be a fool If I so much as dreamt of him. A seed From my great sovereign's hand is all I need; The eminence I have suffices me. I cannot travel; I would rather be Perched on the royal wrist than struggling through Some arid wadi with no end in view.</p>	<p style="text-align: center;">- 17.</p>

In this part Fitz-Gerald did not translated, so Davis and Darbandi's translation which is largely affected by dialects. Therefore, the meaning of the word constantly changes and in some cases to such an extent, that they can

acquire different meanings in different contexts, and posing a considerable threat to the correct translation. Hence, this study will be based on an analytical description between source text (ST) and a target text (TT). It also tries to find out the role gender and cultural



factors on the act of translation in poems. Then, it has been tried to extract the important parts and key terms in both source text and target text. In this regard, the translator, mostly used the target oriented macro strategy, and used by addition or deletion. Also, it is attempting to gain the acceptance target receiver or be faithful to ST.

Attari (2006, p. 237) argues that the message of this quatrain is that: “time has come for the lovely and divinely praying. Oh human, get up and along with the soft sound of pray, play those who passed away”. (Nouri, 2015. p. 199) According to Barzi (1997, p. 158), the meaning of this quatrain is that: “oh beautiful lover and the source of coyness, it is the dawn time. So, get up and drink wine and with drinking wine play the harp. Because these humans that live today, will not remain and be alive in this world for a long time and also from those that passed away, no one will return”. (Cited in Nouri, 2015. p. 200)

## **V. Conclusion and Implication**

Without a doubt, raising awareness about power relations embedded in gender is important for translators. This paper is intended to take the explanations of the gender

relationship to the more applied spheres of translation. Power play is an important issue in cultural commentators and translation. However, Fawcett (1995) states that the main actors and victims of power play are not just translators. “Power in translation is not always exercised against the reader. It can also be directed against the original text or author or translator.” In short, notions such as gender and power are inextricably linked to the critical study of language and translation, in order to achieve the 'only perfect translation' and to remain faithful to the author's intention or in the source text. 17 couplets of the poem and its translation by Fitz-Gerald and Davis and Darbandi were studied and discussed in the present study, because for Fitz-Gerald the Persian poem had minor prestige, as a result, it was not because of their belittling attitude, towards Persian, rather it was happening because of making the TT acceptable and more understandable.

This study was intended to analyze the poetry translation according to some new dimensions. So, it is hoped that it can help with translation students, especially the students who are interested in poetry translation to have a better understanding of gender and power relations issues in the poetry translation process. It is

clear that words are like arrows and the findings of this paper show that translation students and translation departments should consider the power and gender are inextricably linked to the critical study of language and translation in literary texts.

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